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VICTORIA THEATRE.

Victoria, British Columbia.

FRYE & BEEDE, MANAGERS.

TWO NIGHTS--MONDAY AND TUESDAY, SEPTEMBER 27 AND 28

MINNIE HAUKE

CONCERT AND OPERA COMPANY.

THE MOST COMPLETE AND FINEST MUSICAL
ORGANIZATION ON THE COAST.

THE COMPANY CONSISTS OF

MME. MINNIE HAUKE

Prima Donna Soprano.

Court and Chamber Singer to Their Majesties, the Emperors of Germany
and Austria; leading Prima Donna of the Italian Operas
in London and New York.

Miss Mathilde Muellenbach,

Late *Prima Donna Contralto* of the American Opera Company.

Signor Carlo Spigaroli,

Late *First Tenor*, Opera House, Milan, Italy.

Mr. George Fox,

Late *First Baritone*, American Opera Company.

Mr. Chas. E. Pratt,

Musical Director and Accompanist.

AND

The Chevalier Antoine de Kontski,

Court Pianist of His Majesty the Emperor of Germany, and Composer of the
world-famous Symphonie, "The Arousing of the Lion."

Knabe & Co.'s Celebrated Pianos Used Exclusively at these Concerts.

LOWMAN & HANFORD PRINTERS.

SECOND NIGHT.

GRAND OPERATIC NIGHT.

During which will be performed
Act IV. of Donizetti's

"LA FAVORITA."

Leonora,	Miss. Muellenbach
The King	Sig. Fox
Fernando,	Sig. Spigareli

Act II. of Bizet's Opera,

"CARMEN."

Carmen, her original creation, .	Mme. MINNIE HALL
The Toreador,	Sig. Fox
Don Jose,	Sig. Spigareli

Act III. of Verdi's

"IL TROVATORE."

Azucena,	Miss. Mullenbach
Count de Luna,	Sig. Fox
Manrico,	Sig. Spigareli
AND	
LEONORA,	Mme. MINNIE HALL

*During the intermission the CHEVALIER DE KONTSKI will
perform the following Selections on the Grand Piano:*

- 1.—Moonlight Sonata, Beethoven
- 2.—Souvenir de Glinike, Kontski

ARGUMENTS.

LA FAVORITA.

Alfonso XI, King of Spain, falls in love with Leonora Guzman, and induces her to leave her father's roof. He takes her to the island of Leon where he surrounds her with every luxury. While here she visits the monastery of St. James of Compostella, where she inspired a young novice, Fernando, with violent passion, which she herself reciprocates. Fernando being driven from the convent becomes Leonora's ardent suitor but she rejects him until he has made his way in the world. He leaves just at the moment of the King's return. The interview between the King and Leonora is one of reproach on her part for having been deceived into the position of the king's mistress. The King leaves to fight the Moors. Fernando becomes one of the foremost soldiers and saves the king's life in the battle. Asked how he shall be rewarded, he replies that he is in love with one of the ladies of the court and wishes for no other guerdon than her hand. The King asks her name, when Leonora appears, and he points to her as the object of his passion. Alphonso had heard that he was being betrayed, but dreamt not that it was by his *protege*. His vengeance is to unite them, and he orders the ceremony to be at once performed. Fernando is overjoyed, but Leonora's satisfaction is clouded by the thought that her lover is not aware of her position. She charges her attendant to reveal all, but the latter is detained a prisoner by the king's order, and cannot perform her mission. Leonora supposes Fernando to be informed of her antecedents, and to forgive them, when she is finally led to the altar by him. The ceremony is no sooner performed when Fernando is destined to be enlightened, but too late for aught but shame and insult. Fernando is overwhelmed at the discovery. He seeks the King, publicly hurls the bitterest reproaches at him, and finally breaks his sword. Fernando returns to the monastery, resolved on resuming his vows. Everything is ordered for the ceremony, when he is requested to attend to a young novice who has presented himself at the gates of the convent entreating for shelter and repose. *In this stranger he discovers Leonora, who has come to entreat his forgiveness and to explain her apparent deception. On finding she was no party to his infamy, his passion revives, and he urges her to fly with him. She, on the contrary, exhorts him to devote himself to heaven, the only safe asylum from the world's sorrows and disappointments, and while he is still uttering vows of devoted love, she succumbs to protracted suffering and conflicting emotions, and dies at his feet.*

The scene is laid in Spain, in the kingdom of Castile, in the year 1340.

CARMEN.

Carmen is a gipsy girl, employed in a cigarette factory at Seville, and is the accomplice of a band of smugglers. Having wounded

another factory girl, she is about to be imprisoned ; but she so fascinated Jose, sergeant of dragoons, who is ordered to conduct her to the goal, that he connives at her escape, and is himself imprisoned for his breach of duty. *"On regaining his liberty he seeks Carmen at a low pasado outside the walls Seville, where the bewitching gipsy draws the soldier into her net, and induces him to fly with her to the mountains and become a smuggler. He succumbs just at the moment when the bugle sounding the night retreat is heard in the distance."* Here he quarrels with a rival, his captain (Zuniga), upon whom he draws his sword, and, as death would be the penalty, he is tempted by Carmen to join the smugglers. The bull-fighter, Escamillo, who has fallen in love with Carmen, comes to the smugglers' retreat in search of her, and a combat ensues between the rivals. Carmen saves Escamillo from the dagger-thrust of Jose, who is furious with jealousy, having previously discovered that Carmen's love for him had grown cold. Micaela, a peasant girl, who had once before brought him a loving message from his mother, arrives with the tidings that his mother is at the point of death, and Jose departs, threatening Carmen with his vengeance if she proves unfaithful to him. Carmen accompanies Escamillo to a grand bull-fight, and while awaiting for him outside the Plaza de Toros, she is met by Jose, who vainly implores a renewal of her former love for him, and maddened by jealousy he stabs her to the heart.

II. TROVATORE.

In Act I, (The Duel), we learn that the father of the Count di Luna has burned, some time ago, under the belief she had set a spell on one of his children, an old gipsy, for witchcraft. Azucena, the daughter, to revenge her mother's death, steals the Count di Luna's younger brother names him Manrico, and brings him up as her son, keeping him in ignorance of his parentage. The Count di Luna and Manrico both become enamoured of Leonora, who favors Manrico. The act terminates with a duel. In Act II, (La Zingara), we are introduced to the gipsy's camp. Manrico learns that Leonora, supposing him dead, is that night about to take the veil, and at once sets off with his followers determined to prevent that act. The Count has also collected his followers with the intention of carrying off Leonora. The two bodies meet at the convent, Manrico's party overcomes that of the Count, and Manrico bears off Leonora. In Act III, (The Gipsy's Son), Manrico, on the point of being united to Leonora, learns that Azucena is about to be burned by Count di Luna. In attempting her rescue, he is himself taken prisoner. In Act IV, (The Punishment), Leonora, after imploring the Count in vain to spare the life of Manrico, offers him her hand as the price of Manrico's liberty. He consents, but Leonora to evade her promise, secretly poisons herself. Manrico, upon being told that he is free, refuses to depart unless Leonora accompanies him. Meanwhile, the poison does its work, and the Count orders Manrico to execution. Only when the blow has fallen does he learn, from the lips of Azucena, that he whose life has just fled was his lost brother.

 The portions printed in italics will be performed to night. 